

(Text Transcript Follows)

[00:00:00] Music

## **[00:00:08] OPENING MONOLOGUE:**

**Tanner Iskra (TI):** Oh, let's get it. Monday, January 13th, 2020. Borne the Battle. Brought to you by the Department of Veterans Affairs, the podcast that focuses on inspiring veterans stories and puts a highlight on important resources, offices, and benefits for our veterans. I am your host Marine Corps veteran Tanner Iskra. Hope everyone had a great week. Happy new year. Happy to be back. Again, we took some time to move to a new podcast hosting website. Now, if you find an embedded player on one of our podcast blogs at, [blogs.va.gov](https://www.blogs.va.gov) [Link: <https://www.blogs.va.gov/VAntage/>], you will find that you can now share and subscribe right on the player. You can subscribe to us on iTunes or Spotify or any other podcatching app that you may have. Love that. We are also officially launching the VA Podcast Network in 2020. As other VA podcasts come online, hopefully the first season of our first cousin-show will be dropping this month. We will bring in the host and give you a preview of that podcast. In the pipeline we have podcasts on suicide prevention, VA medical research, and a podcast that is the opposite of Borne the Battle. Basically, it's about civilians who have never served but feel obligated to give back to the veteran community. So, so happy to bring you this network here in 2020. Alright, I'm going to read two, in my mind anyways, the two biggest news releases in the news release machine since we've been gone.

First one, says for immediate release, VA introduces new direct deposit options for veterans and beneficiaries. The US Department of Veterans Affairs, in partnership with the Association of Military Banks of America, or the AMBA, launched the Veterans Benefit Banking Program. The VBBP, available starting on December 20th. The program will provide veterans and their beneficiaries the chance to manage their VA monetary benefits through financial services at participating banks. The current available banking options include direct deposit into existing bank accounts, electronic funds transfers into a direct deposit prepaid debit cards, and mailing of a paper check for preapproved beneficiaries. The VBBP introduces new financial resources to veterans and their beneficiaries. A program that is an effort to address the problems some veterans

experience using these payment methods. The VBBP offers these beneficiaries, including many who have been unable to open bank accounts in the past, the opportunity to deposit their benefit funds directly into existing or new bank accounts offered at participating AMBA member banks. For a list of the banks that are participating in this program, you can go to [benefits.va.gov/benefits/banking.asp](https://benefits.va.gov/benefits/banking.asp) [Link: <https://benefits.va.gov/benefits/banking.asp>] or [www.ambahq.org/banks](http://www.ambahq.org/banks) [Link: <https://www.ambahq.org/banks/>]

And, two. Says, for immediate release, the Blue Water Navy Vietnam's, Veteran Act claims now being determined. The US Department of Veterans Affairs will begin deciding claims for the Blue Water Navy Vietnam Access of 2019 at 12:01 AM Philippine Standard Time, January 1, 2020. As I understand it, the Philippines is the farthest East VA regional benefits office. The law specifically affects Blue Water Navy veterans who served no more than 12 nautical miles offshore of the Republic of Vietnam between January 6, 1962 and May 7, 1975. As well as veterans who served in the Korean Demilitarized Zone between January 1, 1967 and August 31, 1971. These veterans can now apply for disability compensation and other benefits if they have been developed- if they have since developed one of the 14 conditions that are presumed to be related to exposure to herbicides. Veterans do not need to prove that they were exposed to herbicides. Special priority is being given to veterans who are over the age of 85 or have terminal conditions. Survivors can file claims for benefits based on the veteran's service. If the veteran died from at least one of the 14 presumptive conditions associated with herbicides such as Agent Orange. The law also provides benefits to children born with spina bifida if their parent is or was a veteran with certain verified service in Thailand during a specific period. Veterans who want to file an initial claim for an herbicide related disability can use VA form 21-526EZ, which is the application for disability compensation and related compensation benefits. Or, work with the VA recognized veteran service organization to assist with the application process. Veterans also may contact their state veteran's office. As a result of the new law, VA will automatically review claims that are currently in the VA review process or under appeal. For more information, visit [benefits.va.gov/benefits/blue-water-navy.asp](https://benefits.va.gov/benefits/blue-water-navy.asp) [Link: <https://benefits.va.gov/benefits/blue-water-navy.asp>] or call 1(800) 749-8387 for special issues. The specific conditions can be found by searching the term Agent Orange at [www.va.gov](http://www.va.gov) [Link]. In addition to all of this for Blue Water Navy veterans, the act also includes provisions impacting the VA Home Loan Program. Veterans now have more access to obtain no down payment home loans, regardless of loan amount and the home loan funding fee is reduced for eligible Reservist and National Guard

borrowers who use their home loan benefits for the first time. VA's website describes the eligibility of certain Purple Heart recipients who do not have to pay a funding fee as well as other benefits.

Alright, so this is my first panel discussion for Borne the Battle. The bonus panel that came out while I was on a hiatus, while great, and it was great, was not a Borne the Battle panel. It was a Military Times panel that focused on Marine Corps veteran entrepreneurs. And if you haven't listened to it, go ahead, check it out, because there's some good stuff in there. But this panel that you're going to hear is a Borne the Battle homegrown panel. So, the topic is the state of military films and the veteran film industry. And you're gonna hear from actors, Jennifer Marshall, who is a Navy and Borne the Battle episode 139 veteran who has been in *Stranger Things*, *Hawaii Five-O* and hosted CW's *Mysteries Decoded* show. Hiram Murray, who was a Marine Corps and future Borne the Battle veteran who had a reoccurring role in *General Hospital* and has had some great roles in TNT's *Animal Kingdom*, FOX's *Lethal Weapon*, and has a prominent role in the World War One independent film that just dropped recently, *The Great War*. Travis Aaron Wade, as a Marine and a future Borne the Battle veteran. He is an actor that was associated with a reoccurring role on CW's *Supernatural* a couple of years ago, has been on *NCIS LA*, and recently turned to producing, who helped produce and act in the upcoming film, *The Last Full Measure*, which we're going to touch on in this panel. And finally, actor, technical advisor legend, Marine, and Borne the Battle episode 170 Veteran, Dale Dye. Uhm, what can I say - *Platoon*, *Saving Private Ryan*, *Band of Brothers*, *The Pacific*. The list goes on and on. So, in this panel we talk about the state of producing military films in the current era, the state of military veterans and the industry concerning support systems, roles, and we touch on a couple of other things. So, with that, here- here is the State of Military Films. Hope you enjoy.

[00:08:20] Music

## **[00:08:25] Interview:**

(TI): Alright, we're- we're here with what I think is a- is a pretty diverse group in a sense of what each of you veterans bring to the table in terms of experience in the film industry. You all come from different times and places, in- in the industry. For one, we have a Marine Corps veteran and dare I say, military film veteran slash legend Dale Dye.

Dale Dye (DD): Present.

(TI): Very good. Two, we have Marine Corps veteran, actor, and producer, Travis Aaron Wade.

Travis Aaron Wade (TAW): Present

(TI): And three, we have Navy veteran and actress, Jennifer Marshall.

(JM): Hi, guys.

(TI): Alright. And four, and he is the third and final Marine veteran as well as NYPD and LAPD veteran, actor Hiram Murray.

Hiram Murray (HM): Present.

(TI): Alright. Dale, you and R. Lee Ermey were like- you guys were like the old men of the Marine Corps, when it comes to, when it comes to this, you guys were like the Gandalfs veterans in this industry, if you will. I mean, there were some other veterans in the industry, but none that really focused on veterans and veteran stories. You've seen significant history in the terms of the relationship with the film industry, the military, and the relationship between the two. From the time that you came on in *Platoon*, what has that military Hollywood relationship like before *Platoon*, after *Platoon*? How was that relationship built?

(DD): Well, there's- there's two aspects here, and I- I think Travis and Jen, will- will echo this, although I've been doing it longer than they have. The- it's a weird relationship between Hollywood and the veteran community. In general, Hollywood has a tendency to piss the veteran community off. And that's because they- they don't get us. Now we've- we've all worked, all of us who are veterans who are in the industry, have worked very hard to improve that relationship. And I think we've made major progress there.

(TI): Yeah.

(DD): I think there is a tendency now to look for a veteran, as an advisor, not necessarily as an actor. Although I think that time is coming. What has- what has really kind of hurt us is the fact that we're- we're in a long drought, brought on by the fact that no stories about our current wars, Afghanistan, Iraq, they haven't really made any money. And they haven't

triggered audiences the way certain other stories have- other military related stories.

(TI): Okay.

(DD): So, we came through a long drought. The producers, the guys with the money would say, "Yeah, yeah, very good. But we're not gonna- we're not gonna spend 40, 45, 80 million dollars on that story when ones about pre- about that subject previously have not done any- any business." And- and I think we are coming out of that now. I'm- I'm very pleased and I hope Travis and Jen are paying attention here. I'm very pleased to see, *Midway*, for instance. You know, I have some problems with the story and the way it was shot, but who cares?

(TI): Sure.

(DD): Did it- it did nice box office. *1917* is a smash, if you haven't seen that, see it.

(TI): Yeah.

(DD): And I think- I think what- what that reflects is that the audience writ large, and by this I'm not talking about the folks who give you 20 bucks to go sit in a theater because that's a diminishing crowd. But I think audiences who are controlling their own consumption have become interested once again in military stories. And that's my opinion and I'm sticking to it.

(TI): [Laughter] Very- very good. Jen, Travis?

(TAW): Uh, Jen, go ahead.

(JM): You know, I think I've- I have not been in this as long as Dale, and Dale is absolutely a legend, so I'll speak from the six years I've been in Hollywood. I think that, you know, Hollywood is getting better about seeing actors, and I can only speak from the actor's point of view for military and for veteran roles because they see that we bring something inherently unique and authentic to the roles. I think it's only fair to bring in veterans if you're going to tell our story, if you're going to make money off of it, please just be fair and accurate in it. And a simple way to bring authenticity is to have a technical advisor. Have someone in the

writing room, have actors who served and really involve us in the story telling process. I think it's getting better, but I don't think where it needs to be. I don't think it's where it needs to be quite yet.

(TI): 100 percent.

(TAW): Well, I had a, uh, a little bit of a, uhm, a come to Jesus here over the last few years because, you know, I- I- I've been acting for 20 years and then I got into producing about four years ago. And, for about 20 years, the last thing I really wanted to do was be in military films, so to speak, because I didn't want to get, you know, pigeonholed as- as just the guy coming out of the military and only able to do military films. And- and that really was a big mistake of mine because I should have just came in doing what I knew instead of trying to be all these other things.

(TI): Sure.

(TAW): As an actor, that I could be something other than myself, which was, making, you know, a more difficult road even more difficult. And, looking back, that's just a lesson you learn. But with that being said, that process taught me the craft of acting. And I had to learn the craft of acting rather than just coming in out of the military, a few years in college, and then saying, you know, "Look, I'm a Marine, I should be in all these military movies." And I think Captain Dye and I will agree that sometimes having no military experience could be even better for a film. Because then you can kind of train them and prepare in a way that is familiar to making a film, rather than, you know, guys that served or gals that served in 2005 thinking that they can understand, you know, what it was like to be in the Vietnam War. Which brings up the film that Dale and I both worked on as actors. I worked on as a producer, Dale and I worked on as military advisors, but, *The Last Full Measure*, which comes out in January, uh, that was a big eyeopener for me because everybody was looking at me saying, "Hey, you know, he's the one guy on- on set in Thailand that has served." You know, what was it like? And I was like, "I have no frigging clue what the Vietnam War was like."

(TI): Sure, Sure

(TAW): I served from '94 to '96 in a- in a very, in somewhat peaceful time. And I, you know, I didn't see combat, nor had I- I been through combat, but you

have all these actors and people on production looking at you going like, "Yeah, yeah, he served." So there's, you know, there's a lot to be said there, but, you know, I think the- the point being is, you need to learn the craft. You know, you just can't come out of the military and think that because I was a Marine, that Navy, Army, that I should just automatically be in front of the cameras to perform a role.

(TI): Yeah.

(JM): Absolutely. Amen.

(TAW): You need to learn the craft. So that- that might—

(DD): You know, I'll- I'll- I'll add a little bit to that. One of the big changes, and- and I'm really happy to see it, especially as it relates to veteran actors. For a long time, there was a tendency on the part of young men and women who came out of the military, not to mention it. Not to put it on their resume, because they've- they rightly felt that Hollywood had this impression that anybody who spent four years in the military, instead of going to drama school, couldn't possibly have a creative bone in their body. They couldn't have any talent or- or, you know, they wouldn't be the knuckle dragger that they clearly are. And- and I think that's changed. And I'm so delighted to see it because I work constantly with young- young men and women like Travis and Jen, and- and I see that talent. I mean, it's there. They couldn't have done what they did for three or four years in the military successfully, without having a little dramatic talent to begin with.

(TI): I'm pretty sure I saw a lot of drama in lance corporals [Laughter].

(DD): Oh yeah. Listen, the lance corporal underground has more fantastic actors than you'll ever find in your life. And, you know, all you gotta- all you gotta do is go aboard any ship and look for that- that striker **bosun's** mate down there, and he's probably the best actor you've ever seen because he's- he's gone back on all over the place trying to- not to have to go to work. But- but the neat thing is, and the point I'm trying to make here is that- is that I've seen a change. Not only in casting agents, but in- in directors and producers who are beginning to recognize that, you know, the fact that that person, spent three or four years in the military,

is actually an asset and not a liability. And I'm- I'm overjoyed that- that Hollywood is beginning to see it that way.

(TI): Very good. Hiram, have you felt that? You ever had to hide your military service from your resume, or have you felt it as more of an asset?

(HM): No, it's only been an asset. I mean, I've been on so many productions where- with veterans, and, because this industry is a collaborative industry, you know, and because of our past training and experience, we- we get this done. You know, we have a mission, which is to get this film made and we make it happen. We adapt, we overcome, we do whatever is necessary to get it done. And that's what producers are starting to find out about having veteran actors is like, there's- there's no divas. It's like they will do whatever they need to do to accomplish the goal. And the goal is this project. So—

(TI): Gotcha

(HM): for me, especially, I first came into- well, not first. But when I got back into the industry, it was through technical advising for both the military and law enforcement. You know, some producers were seeing that, wait a minute, I don't have to hire a separate entity. You know, this guy, he knows what he's talking about. He did what we're portraying, and on top of that, he can act, let's just hire him. So, it's only been a benefit for me. 'Cause it's- was the difference between myself and another actor. Oh, he really knows what he's doing. He's did this before. He can bring that level of authenticity to it.

(TI): Yeah. Very good. Alright, so let's talk about today. You know, not discounting *The Deer Hunter* and *Apocalypse Now*, because those are great films in the late seventies. But from the eighties to the early two thousands there was a really great run for military stories told on the silver screen. You know, we can run it through. *Platoon*, *Full Metal Jacket*, *Saving Private Ryan*, *Thin Red Line*, *We Were Soldiers*, *Band of Brothers*, *Letters to Iwo*, yada, yada, yada. On and on, *The Pacific*. What's changed?

(DD): Well, frankly, I think what changed was success. Nothing- nothing succeeds like success. And- and when- when you look at the films you just mentioned in particular, mini-series, like, the ones that we did, *Band of Brothers* and- and *The Pacific*—



(TI): Yeah.

(DD): Uhm, they- they were, you know, you didn't have to pay 20 bucks to go in and see those. You could, you could see them on your- on your TV screen or on your device.

(TI): Yeah.

(DD): And I think what happened was the audience suddenly flourished. Suddenly you found people really, really celebrating those projects. And it was an eye opener for- for Hollywood and regimes change in Hollywood. Just like, generations change in the military. And I think what you're seeing now, is- is more people recognizing that that veteran experience is- is an asset, not a liability. Now, something- something to what Hiram said that- that I've found interesting. He's right. You know, there are- there are producers who say, "Look, I don't- I don't have to hire this guy Dye and pay him a pot full of money. I got- I got Hiram Murray here and- and he knows all about this and I'll cast him and then I'll ask him to be our technical advisor also. Yeah. But. What happens is the unions get involved—

(TI): Mm.

(DD): And all of a sudden, Hiram, who's not only an actor, and- and therefore, has to work under certain union rules and so on and so forth. Now they're saying, look, come in every day. And maybe they're not paying him any more for that.

(TI): Sure.

(DD): And the unions get all upset. So, we're- we're about to hit that roadblock. And I've seen it- I've seen it cause problems on the set. Now that's a- that's an inside business thing and- and who gives a crap?

(TI): Well it's good to know—

(DD): It's there. It's there. And I'm seeing it, you know, I'm seeing- I'm seeing union reps on the set. Say, wait a minute, who is this guy? He's an actor. He's on the call sheet. So, unless you're paying him extra, you know, to come in off call and- and so on and so forth, when he's on hold and give you all this advice and work with your department heads and everything,

there's a problem here. So, we're- we're we- we'll defeat it. We'll- we'll get over it. But- but it's not as easy as it seems.

(TI): Gotcha. Gotcha. Hiram you got anything to add to that?

(HM): No, it's- it's 100 percent accurate. Fortunately, the projects and producers I've worked with, they- they have kicked in the extra, penny to-for- to have me on set, when I'm not actually filming.

(TI): Yeah.

(HM): Uhm, but like I said, it- it has helped me. It's helped me get jobs, you know, over other people because I bring something extra to the table.

(TI): Gotcha.

(DD): Yeah. And- and that's- that's an asset. Absolutely. We'll- we'll get over the other stuff. I just wanted folks to be aware that it's not just like, you know, we hired Jen, for- for a battleship movie, and- and she comes in and we cast her in a role, and then we say, "Okay, Jen, and I want you here, from call- from crew call, until wrap, despite the fact that, you know, you're- you're officially on hold and- and so on and so forth." That's- that's, you know, a labor obstacle we have to get over.

(TI): So definitely something that, I think veterans coming into the industry should- should be aware of. Absolutely. 100 percent. Okay, so you talk about it was flourishing, Dale and- and not to say that there haven't been films recently, like, you know, *American Sniper* comes to mind, *Unbroken*, *Hacksaw Ridge*, maybe- maybe *Fury*, but I really don't get excited for those movies like I did from the 80s to the 2000s. Has- has all this, has all this affected funding?

(DD): Yeah, it has. And- and here's the deal. And again, I'm gonna- I'm going into the moviemaking weeds here with you here a bit.

(TI): Sure.

(DD): It's because of what's called CGI or computer-generated imagery. It used to be that we'd make a really rock and roll war movie, with combat sequences in it, and we'd do everything practical and we'd blow up the, you know, the location and we'd fire blanks and- and rock and roll. But

now, we've- we've got a situation, where so much of that is computer generated imagery. And- and that has driven the cost up. For instance, and this will just give you an example.

(TI): Yeah.

(DD): We made, *Platoon* for 10 million dollars all in. That was it. That was everything. We didn't have a penny more and nobody was going to give us a penny more.

(TI): Wow. Now, if we tried to do that film today and enhanced it with computer generated imagery, it'd be 80 million. And that's- that's come to be, what, you know, you figure in the cost, you figure 30 percent of your budget, there's going to be computer generated imagery stuff. The- the problem is, and I'd be interested to hear what- what Jen and Hiram, and- and Travis have to say about this. The problem I think, is that so many of the movies that involve CGI end up looking like video games.

(JM): Mmhmm.

(DD): And- and the story- a classic example, I guess, is Pearl Harbor.

(TI): Sure.

(DD): Although, you know, that sucked like a Hoover vacuum cleaner.

(JM): [Laughter]

(DD): But- but the point is that you see extraordinary images, and flash, and crashing, it ends up looking like a video game or a comic book. And I'm against that. Because war, combat, as I can tell you from experience is not a video game.

(TI): Sure.

(DD): There's a tendency to ignore the enemy, you know, to make the enemy just an object that trots across the screen and disappears into a pink mist. I'm against that. I think it misrepresents what combat really is. And if we- if we continue in that vein, if we continue in that area, we're going to have mr and mrs. computer nerd. You know, the millennials are going to be delighted with it, but the veterans, those of us who know what

combat is, are going to be back resenting Hollywood again. So, we need- we need to find a way to unscrew that.

(TI): I think as a- as a- as a film consumer, you can see that not just in military films, but—

(DD): Yeah.

(TI): even in Marvel and as an avid gamer, I see it looking like more of like a video game. And I think I'm looking more back to, you remember when the new *Mad Max* came out, and everyone's like, Oh, that's great cinematography, and I just kept thinking, no, that was more practical effects than CG.

(HM): I think- I mean, I 100 percent agree with Dale. But the thing is, because this is a business, the producers and the powers that be, they aren't, they're not really caring for the- for the realism about it. They want to do what sells.

(DD): There you go. That's right.

(HM): You know, we- we- we're- we're in a generation where, you know, like the video game industry is a multibillion dollar industry. You have games like Call of Duty or- or you know, Tom- all the Tom Clancy games, you know, they just glorify it and they have like the best graphics. So, the consumer- the audience wants to see that in their movies and producers want to give them that. You know the- the films from yesterday in the seventies and eighties, you know, this- it's not gonna cut it. And everything is about how can I make my film the biggest so I can get the biggest return?

(DD): Yeah. You're- you're dead right, Hiram. But- but look, I think it's- it's in- it's incumbent on us.

(TI): Yeah.

(DD): Who know the real story.

(HM): Right.

(DD): To- to fix that. You know, to- to- to convince the producers and the directors, that look, what really happens is so much more dramatic than a video game. So, stick to the story. But flashing clash will come.

(TI): And I think even in- even in the video game industry, it's not even the, uhm, the- the flashiness isn't what grabs gamers. It's- it's the writing, it's the story. It's- it comes down to the same basics that are in a good film. Now Travis, you're- you and Dale are securing funding on a project. Right now, has the comic book genre, has the video games, has that affected how potential investors look towards that film?

(TAW): Sure. I mean, listen, I'm a- I'm a big proponent of the pendulum always swinging the other way, and it's, it's swung quite one way for quite some time. And I think it's going to swing back, especially when it comes to telling films about war and the stories and the heroics within, you know, those actions. And, you know, when it comes to Dale's story, *No Better Place to Die*, I mean, you know, you're talking about a very intimate story. That, sure, you know, there's going to be a lot of great opportunities for some wonderful effects. And you know, just the opening alone to that script is incredibly intense and it'll take a lot of, uhm, CGI to accomplish that. But with that being said, when the boots hit the ground, you're talking about extremely intimate storytelling. And, uhm, and I, you know, I do think it's harder to secure funding because it's harder to get investors to see- to see the ultimate vision of the story you're trying to tell. But with that being said, you have a market now that's driven by star power. And there's only, you know, so many stars out in the universe. And what-what I mean by that are stars that trigger money. And, you know, all that changes with time. So, you know, you can go out to an actor in January of 2018, and they can say, look, "I love the story. I'd love to work with Dale. I'd love to work with Tom Hanks and Gary Sinise, and let's go make this story. But I'm not available until January of 2020." So, you know, and we don't know what's going to happen to that set actor who could trigger money in January '18. What's gonna happen to the three movies they have coming out? And what that does to their market by the time we land in 2020 and they're good to go. So—

(DD): It's really- it's really, Travis is right. Look, here's the thing, given what movies cost, and look, *No Better Place to Die*, we've only got a 40-million-

dollar budget, which is, you know, relative to a- a Marvel tech pool, with Spiderman and stuff.

(TI): Yeah.

(DD): That's chump change.

(TI): Yeah

(DD): But the problem is the people who are- who have the ability to write the check, want insurance, and this is what Travis was getting too. And, you know, making movies, you know, as Hiram and Jen will tell you, is- is a collaborative effort and you're- you're trying to second guess what the audiences of today are going to buy, what they expect, what they want. And- and that's a crap shoot. It's the biggest crapshoot in the world.

(TI): Yeah.

(DD): It's a very subjective art form. And so, what happens is that, you- you say, look, just give me 40 million dollars, and I promise you, based on my- my past record or movies I've made before, that this'll be a magnum hit. And of course, they say, yeah, but can I have some insurance? You know, it's like taking out a loan. They want you to, you know, to sign over your house in case you screw up and don't make the law. And- and the weight, the only insurance that they can see, and this is what Travis was getting to. Are these a- so-called A-list actors. Look, I w- I would be delighted to just take Hiram and Jen and Travis and make the damn thing and watch it rock and roll. But- but the guys who've got the moneymaker pen say, "No, you know, can you get Chris Pine or can you get the Brad Pitt? Or can you get this guy?" And if so, we'll feel great about giving you the money. And of course, you go and talk to the representatives for Chris Pine or Trav- or Brad Pitt, and they say, "Well, is your- is your money- is your- is your project funded?" And you say, no, but- but if Chris and, or- or Brad will sign on, it will be funded. And you're in Hollywood catch 22, which is exactly where a lot of films that—

(TI): Got you, got you.

(TAW): There's a mag- there's a magic to it. And you know, you have to believe in the magic. And that's something Dale and I have discussed over the years, which is, you know, work, and hard work, and putting the right people

together takes time and the right pieces of the puzzle need to come together. And, you know, they came together with Tom at the right time, you know, we get- we were able to get to Gary and that came together at the right time. And now they're sitting there, and you know, Tom has a movie come out- the Mr. Rogers one, and he's back in the- in the spotlight again. And it's funny because you think, what do you mean Tom is back in the spotlight? You know, he's always been there, but you know, it's always hit or miss. If Tom has three bad films that you know, that could not trigger money, and they may need someone to add to that. They may, "Oh, we need Tom and somebody else." And it's putting these pieces of the puzzle together. That, you know, you need everybody to kind of come in and contribute where they can. And, you know, right now, with *No Better Place to Die*, we have a really good team going at it to put the right pieces of the puzzle together. And it looks like it's coming together. But with that being said, you know, that all can change tomorrow.

(TI): Sure.

(TAW): You know, you don't know. You really don't.

(DD): It's- it's like herding cats, guys. It- it really is. And- and look, just look at- at- at the- the new, film that's coming out, January 24<sup>th</sup>, *Last Full Measure*. That was- that was an extraord- Todd Robinson literally had to herd cats. I mean, the film has got, uh, Sebastian Stan, Christopher Plummer, Sam Jackson, William Hurt, Ed Harris, Peter Fonda, in his last screen appearance. Diane Ladd. It's got- it's got glitz. It's got some veterans in there, veteran actors in there, and yet he- he just, he- it almost drove him nuts. To get all of those cats herded into one place, and it was only when he did get those cats herded into one place that he got the green light to go ahead and make this marvelous, marvelous movie. *Last Full Measure*.

(TI): Yeah.

(DD): I hope everybody gets to see it. It's- it's a touching veteran oriented story.

(TI): You know, I- I actually got to see it. It's a great story about an Air Force PJ. It's less about the battle where he received the Medal of Honor and more about the soldiers that were being saved, in my opinion.

(DD): Yeah.

(TI): And their faithfulness to that Airman, ensuring that his medal gets upgraded.

(DD): Yeah, yeah. For 40 or 50 years they worked. Trying to get his decoration upgraded. And you see the- you see the love and concern that those of us who are veterans know about. That's on full and rabid display.

(TI): Now—

(DD): So I think that's the point of the story.

(TI): It's definitely a smaller budget than what- what, you know, *Saving Private Ryan*, for instance.

(DD): Yeah.

(TI): But- but why is it important for the veteran community to support military films like that?

(TAW): Oh, well there's, you know, let me- let me just say this because you're talking about this film and Dale and I were on it. We included a lot of veterans on that film. In fact, we had well over 60 veterans there that were either in that battle, a part of that battle, or part of getting this gentleman the Medal of Honor. I mean, we actually put them in the film. They have screen time. A few of them have speaking roles. A lot of them were military advisers on it. Todd really did an amazing job with taking all the names that Dale just said. And listen, let's- let's be honest. In the veteran community, some of the names Dale said, I'm not going to say who, don't resonate well with the veteran community, but they sure resonate well with the acting community and they resonate well in film.

(TI): Yeah.

(TAW): And so there was a balance between how do we get the right actors who resonate well and a story like this being told, by and for, and with other veterans. And that's something Dale and I have always talked about. How do you make that perfect storm come together? How do we use the real-life guys, guys that actually have done it? How do we bring enough of those guys in, give them enough, you know, enough settings at the table



to play? And then how do we bring in these other, instruments of, of Hollywood legendary gold and have them intermixed together and learn from one another? And that's what happened on this film is that, you know, you had guys that fought in that war and you had guys that fought in that battle, and it was one of the bloodiest days in Vietnam. They lost 80 percent of their guys. You know, these men have lived with this battle, have lived with the fact that this airman dropdown saved their lives and when he wasn't supposed to be the one doing it. And, you know, then you have Peter Fonda over here who we all know didn't want to be anything to do with that war and, you know, has a very long history with- with his- his politics and so to speak. And all that went out the door when Peter stepped on set and- and the guys started to meet Peter and Peter started meeting guys. Peter came prepared with his entire history of acting and all of his craft, and these guys came in with everything that they had experienced. And I think it's one of Peter Fonda's greatest roles. I think he goes out like he's never gone out before. I mean, he delivered, and it was a beautiful come together of- of two people. You know, the military community and Peter Fonda and what he represents and him coming together and you saw there on set and during the performance, and you'll see it on screen. Those guys who got to meet Peter and hear him, hear his story and you know, Peter got to tell them his story and it was a beautiful, beautiful, result. And that's all I'll say about it because you know, those guys, prior to meeting Peter Fonda. Let's just say they weren't fans, but after this film and after meeting Peter, and especially this being his swan song and his last role, wow. What a- what a way to go out.

(TI): Yeah.

(TAW): So—

(DD): Well I think a lot- a lot of that was- was about his sister more than it was him. But- but, at any rate, can I- I'm senior officer present aboard here, so I'm going to order a direction change. I- I'd- I'd like to hear from Jen. And- and here's- here's, let me ask you a question, Jen.

(JM): Yeah.

(DD): You're a female actor out there, and we're in the MeToo generation. I get it. And Hollywood is scrambling, just scrambling to find female stories,

female directors. Is- is there- are you- do you detect or sense any desire to tell military stories that are oriented on females that aren't rape and sexual harassment, so on and so forth?

(JM):

No. To be honest with you, I don't. Uhm, I'd say the only exception is, you know, I've heard some rumblings about stories about the women on the cultural support teams. That got a little bit of traction. And then of course, Megan Leavey was a movie made a few years ago about, you know, Mike- Mike Dowling's former dog. She was the handler after that, Sergeant Rex. So that's pretty much the only traction that it's gotten. And to be honest with you as an actor, it was really, really difficult. I had the opposite experience that Travis had because when I was trying to break into these roles, they would basically say, you know, you just don't look like a female veteran. You know, I wasn't—Which is so crazy, but I wasn't butch enough, I wasn't, you know, whatever enough. And so, I actually had to write and film a scene, put it on my reel, and my agent had to pitch myself to casting that way, saying, look, she is. So once it was on screen, you know? Then they sort of kind of saw, okay, female veterans look like just anyone. We're a microcosm of society, but mainly the feedback I get is, "We want to tell your stories, but we really don't want you involved." And the focus tends to be only MST, which is not indicative of any- any aspect of service. I think we all have a full, rich story. Even if someone did experience an MST, our service and our experience goes far beyond that.

(DD):

Yeah. It kind of reminds me, it puts me in mind of the situation that- that we faced in the 70s and- and 80s, where Hollywood thought that every- every veteran of the- of the sort of Vietnam era, was some kind of nose picker, knuckle dragger who, you know, who, and that was the image that they had. And so I guess- I guess female veterans are facing that- that wrong image as it is. I'll tell you, good-good luck. I'll do every damn thing I can to- to change their mind because you're right. I mean, the feel of that, you know, I worked with females all practically all my military career and you know, there were good ones and there were bad ones, but the vast majority were just folks.

(JM):

Mmhmm.

(DD):

You know, who are motivated to do a job.

(TI): I go back to Ed O'Neill and *Modern Family*. Like the Navy, and- and Jen and I talked about it in her- in her episode. The Navy was part of his story, but it wasn't the dramatic piece to his story in *Modern Family*. He's just a veteran.

(JM): Yeah.

(TI): And they take parts of that when they need to to tell whatever the story they're going to tell in that episode.

(DD): Yeah. I guess so, I think one of the things that I'm seeing. And- and it's getting better because, our- our military these days, just do everything in- in our combat uniform, you know, whether it's the ACU or it's a digital camouflage, or it's the Navy's old blueberries. So, the mistakes, especially in- in female uniforms are less than they used to be because there's no opportunity to screw it up that bad. But I'll tell you, you- you see females in- in their dress uniforms, whatever the service, and constantly they're screwed up. I don't- I don't get it and somebody needs to get out there and unscrew it.

(JM): Well, Dale, I'd also like to point out that a lot of the mistakes that I see are appallingly trying to make us look more sexy. So it will be like a button undone—

(HM): That's the answer right there.

(JM): Or tailored to- to fit a certain way to hug curves. And I, one of the things I loved about being in the military was that I have that equality and that I could work alongside the males and be judged on my own merit. So that's really disturbing to me as a female veteran when I see that sort of thing, and especially when I go on set and they want me to look more, you know, voluptuous or whatever, that that's not the point of the uniform.

(TI): No.

(DD): Yeah, it really isn't. I'm glad to hear that, Jen. You know, I'm glad- I'm glad that it's got your anger up because it should, and I- I've certainly seen it and you know, I just sneak around behind their backs. You know, if- if- if they've got that gal's blouse, you know, I'm done. I just walk in and do it back up. I glare at the- at the wardrobe people, you know, and threatened to unscrew their head and crapping their shoulders and they

leave it alone. So, I'm glad to see you do that and continuing the march. Yeah.

(TI): That's awesome. Coming back to, how the veteran community can help support what you guys are trying to try to do in Hollywood with- with everything. Hiram. I mean, Hiram, at the time of this drop, you'll have had a couple of independent military stories released within the past couple of months. One being *Tango Down*. Why- why should the veteran community check out ones that maybe aren't as widely released or don't have as large a budget like *Last Full Measure*, like *Tango Down*? I mean, you even had one that was not only a military story, but it was staffed and acted by veterans. Right?

(HM): Correct. That- that was *Tango down*. I mean, it all- it all boils down to showing up and- and the- the industry know that these films can actually, you know, make money actually have, you know, tell stories and pack those theaters with- with audience members. 'Cause they're not seeing that unless- unless it's a big, you know, mega blockbuster that has like 100 million dollars behind it. And you have Tom Hanks or whatever, A-list celebrity in it. Hollywood's not looking to the independent films, you know, for military movies, it just doesn't make money. And that's- that's the bottom line for- for Hollywood. It's like, what makes money? I don't care how good the story is. If- if the veterans aren't showing up, aren't supporting, aren't, you know, talking about it and- and- and doing whatever they need to do to get the word out. It's just gonna fail.

(DD): Yeah. Look, Hiram's right. And- and frankly, the time is- is hot now. We need to strike now among the veteran community. And- and look, I think the- the days of taking a small film, like Hiram was talking about *Tango Down* and- and several others, and expecting them to get a long release in the Cineplex—

(TI): Yeah.

(DD): Is not going to happen.

(TI): Yeah.

(DD): And- and if it does, nobody's going to pay attention to it because you don't have the pro- promotional money, you know, the- the ad budget

and so on and so forth. So the way to go with this is to go to the streamers. You have to go to Netflix, go to- go to Disney plus and Apple plus and so on and so forth, and- and get those little stories out there because they're looking for 'em, they're hungry. There's a gaping maw that they have to fill.

(TI): They're always starving for content.

(DD): And the way veterans get involved in that, is then they get on the social media and God knows. You know, I- I call it the inner web. You know, they're out there staring at their phones in the chow line.

(TI): Yeah.

(DD): So that's where you, that's where you tell them about Hiram's film. And- and you don't expect them to go and find it in some Cineplex where they might have to drive 50 miles because you know, it's only being shown for two weeks or one week. You- you get it on the streamers. And you- you get it out there and you say, look at this. Now. Hollywood didn't use to pay attention to that because it wasn't a big money stream. They're beginning to pay attention to it. Now I'm seeing it, they're beginning to ask me about things they've seen of all things on YouTube. And I- I know that's, you know, that's passe. But they're asking me about things. Did you see this? Did you see that? And these are guys who probably didn't know what it was four years ago. So, there's an opportunity here. We- we got to strike while the fire is hot.

(HM): Dale is 100- 100 percent correct. I mean, right now is honestly the best time for actors, you know. What is called the streaming wars is going on right now in the industry. You got Netflix, Hulu, Disney plus, and all these other- HBO max about to come out, and Universal's Peacocks about to come out. And the one thing all these, companies have to do, they have to put out mass content just to stay relevant because they're- they have a hundred different other companies that is their competition. When they're askin' Dale if- "did you see this on YouTube? Did we see that?" We've- we as a society have changed the way we look at things, okay?

(TI): Yeah.

(HM): We're training our brains every single day to watch for like 30 seconds or seven seconds, you know, because of all these different YouTube videos or TikTok and all this other stuff. And- and producers and the money men are realizing that there are more people glued to their phones than there are people that are showing up to the theater. So that's where the money is. That's how we get them. We got to put it on these portable devices. We have to show them, you know, get- get- get into the streaming wars and whatnot in order to make—

(JM): I'd also like—

(HM): A success at this industry.

(JM): I'd also like to offer a call to action to the listeners. The military community and the veteran community. We are so loud on social media, we are raucous. We, you know, we speak out, we're rabble-rousers. Sometimes we can be borderline annoying, but we also, you know, when we see something, when we see something—

(DD): Borderline? We're annoying as hell.

(JM): Sometimes when we see something in a movie, and it enrages us and we say the uniform isn't right, that's not right. I would say channel your energy when you see something that is good and you see something that's accurate. Use your social media voice to support that because what that's going to do is show producers, okay, this has a built in audience, an audience that cares, an audience that tweets, an audience that will bring more. More press and more attention to the projects, so use that social media for good.

(HM): For good, yeah.

(DD): Yeah, absolutely. Jen- Jen is smack on the money and so was Hiram. Look, when- when- when- when we got finally got the word about the release of *Last Full Measure*, I whipped it up on four or five of my websites, and it just exploded. The veteran community exploded because they watch, you know, they, for some reason, they're interested in what I've got to say. And- and- and when you say it, that veteran community jumps. Jen's dead right.

(TI): 100. You know, she's- Jen, you've been a great advocate ever since- for the veteran community ever since- I've noticed since I came out in 20, when I got out of the Marine Corps in 2015.

(JM): Mmhmm.

(TI): Uhm, when I first saw VME when it was VFT. How have veterans in this industry supported each other and how are they doing it now?

(JM): Oh, it's- it's been really wonderful. You know, some of my best friends in Los Angeles are veterans, and it's difficult when you come to Los Angeles or New York. It can be very isolating. The entertainment community is very kind of me, me, me. I don't want to tell you anything. I don't want to help you because that might give you an edge.

(TI): Sure.

(JM): And in the veteran community, for the most part, it hasn't been that way. It's been very supportive. It's been very wonderful. And I'm very, very thankful that we have that community and there is a hashtag that's been started called actors who serve. And so basically if an actor who has been in the military books a project, we use this hashtag to kind of bring awareness to it and show how we can bring added value to the project. But there is no way I would be where I'm at today, and I doubt, you know, Hiram or Travis would- would argue with this if it wasn't for the support of my brothers and sisters. And I'm immensely grateful for that.

(DD): That- the problem. You're exactly right. There is a problem though, and we've got to be aware of it. We- we- we can become an echo chamber where we're talking to each other and giving each other support and- and- and encouragement and trying to break down, you know, the depression that comes over anybody who tries to do- to work in movies and television. Because that's a constant deal. And- and the veteran, the veteran sites, and the veteran community is very good at that. You know, they'll encourage you. They'll say, "Look, don't give up, you know, stick to it, rock and roll out there."

(TI): Yeah.

(DD): But a lot of times we're talking to ourselves, and while there's a value in that, we need to- we need to let other people outside that circle, and-

and within the Hollywood community know that we're that powerful, that we're that together. And that what we represent, a wall of resistance out here, or a wall of talent. You gotta be careful not to- not to just hit a button and- and talk to your buddy. Because you need to be talking to a lot of people. So careful where you go with that message.

(JM): Definitely.

(TI): Echo chamber, echo chamber, and—

(DD): Circular firing squad. We're very good at that.

(TI): That sounds like- that also sounds like podcasters, like the podcasting community, uh, you know?

(JM): [Laughter]

(DD): I imagine, yeah.

(JM): And Tanner, I do want to point out one more thing.

(TI): Yeah.

(JM): To go off of what Captain Dye was saying, because sometimes we also get into the habit of, and this touches back on what we talked about earlier, the entitlement. Well, I served, so I should be A, B and C. Directing a movie, writing a script, starring in a show.

(DD): Yep.

(JM): And I think, you know, vets can come out here and we can have the support system that we've created. But you also have to put in the work, because if you expect to just, you know, could you imagine if an actor had said, well, I played a gunny sergeant five times, so I should go into the Marines as a gunnery Sergeant. That's like a ridiculous sort of proposition, but you'll have the actor say, "Well I played a gunnery sergeant, so I should be the lead in this TV show." So, we really have to just focus ourselves, humble ourselves, and say, let's put in the work. Use the support of the community, but don't come into this with some entitled notion of we deserve A, B, and C.

(DD): Yeah. There's a lot of that out there too, Jen. Good Point



(HM): Absolutely

(TAW): You make a good point, Jen, because one of the things over the last few years that really stood out for me was, you know, how loud the military community is when it comes to those who, including myself, who have served, who have put in 10 plus years, into the community of- of- of working in entertainment and feeling like you've deserved something. And not to say that, you know. You haven't earned the right to work, but you know, I think about those plays on Broadway, and you know, those actors that were with those plays since they began, and then all of a sudden those plays turn into movies. And yeah, of course they're going to grab some of those wonderful actors from those plays, but then they're going to put like Taylor Swift in *Cats*.

(JM): Right [Laguther].

(TAW): You know, whoever played that role for x amount of years, was like, Holy hell, my- half of my cast is in *Cats*, but that, you know, Taylor Swift got my role and you know, listen, that's just the way the ball bounces. Right?

(JM): Yeah.

(TI): Yeah.

(TAW): And it's not just us as veterans, you know? I mean, we take it more personal because what we've done as veterans is at some point, we've been willing to risk our lives for this country and for those to have their freedoms. So, we get a little bit more personal about it, than someone who, you know, put 10 years on Broadway. But, you know, a job is the job. It's not, you know, it's show business. It's not show veterans favors.

(JM): Yep.

(TAW): And in that, and they have to understand that, you know, and I had to learn that. You know, and Captain Dye will tell you, I- he watched me learn it as we've been working together. It's- it's something you have to learn. You have to learn when, you know, well, what's your contribution to the project? And when you need to step aside and say, "Hey, there's a better act, or who's got name value, can bring money in a role that I possibly could play right now, but he's the one who's going to bring the financing and he's the one who's going to help getting the story told. And

that's why I started transitioning more from- from acting into producing, because I started caring more about do I care more about my acting career or do I care more about this story being told?

(DD): Well, that's- that's one of the- that's one of the extraordinary assets that- that a veteran actor brings to the table. Look, we- we're quite, we're team players.

(TAW): Yes.

(HM): Right.

(DD): We get it. That there's a- there's something out there, namely the mission, which is more important than any individual. And every veteran actor I have met—

(JM): Mhm.

(DD): Brings that to it. You know, a certain humility, a certain look. Okay, whatever's good for the project. Let me do it. I'll- I'll do it. I'll- I will support the story, I will support the project. And that's- that's an asset that Hollywood loves. Dearly loves. Hiram- Hiram talked about it earlier.

(HM): Right.

(DD): And if you can convince them that you're that guy or that gal, man, you- you have just taken a huge leap.

(TI): All good points. All good points. You all mentioned support systems and- and when I got out, you know, I first was made aware of- of VME. What other support systems are out there in Hollywood for someone that is coming into the industry? Hiram, I think, I mean, you've got a veteran organization, right?

(HM): Yeah. It's called Veteran Powered Films. The people- the people behind *Tango Down*. I'm also part of VME and both of those organ- organizations can point veteran actors to various other organizations.

(TI): Okay. What- What else is out there?

(DD): Well, when I started their damn sure was nothing.

(TAW): There was Oliver Stone. There was the Oliver Stone Foundation for Dale.

(DD): Yeah. There was.

(TI): Jen.

(JM): I would say that Adam Driver has a nonprofit in New York called Arts in the Armed Forces. And, that's very beneficial.

(TAW): Yes.

(JM): It's also helped me. I- I joined the American Legion and, you know, I'm part of the Hollywood post and there's a lot of people there with a lot of experience. So, a lot of it, you know, especially with VME, it's just, it's a connection sort of resource. So, once it just puts you in touch with other people working in the industry. So simply membership, not even any of the, you know, thing that goes on behind the scenes, but just being a member of it, you know someone who knows someone who knows someone, and that's where I've created my community, is just getting involved in veteran organizations here. And we're- we're everywhere. We've saturated Hollywood. There's so many of us, which is surprising to me.

(HM): Another one is, uh, We Are the Mighty.

(TAW): They helped a lot with *The Last Full Measure*, by the way.

(TI): Yeah, they did. That's how I saw it.

(TAW): Yeah.

(TI): Alright, gents and lady. Uhm, parting shots. Is there something that I missed that you think is important to share? We'll go Hiram, Travis, Jennifer, and then Dale.

(HM): Another reason why military films are so important is- is that we give the civilian world an- an honest depiction of what's going on. They- they watch the news and they see various battles and they may see the outcome, but if it wasn't for, like, military films, people wouldn't know the process that our brothers and sisters go through. They won't understand why we do what we do. You know, at the time people are like, "Oh, do you believe in this mission? Do you believe, especially in this

political climate, do you believe in what your- your leader or your command in chief is saying?" And stuff like that. That's all fine and dandy. But when the bullets and explosions start happening, you know, that's like the furthest thing from our minds. We're worrying about the men and women to the right of us and we're- we're trying to accomplish the mission and- and get each other home safely. And military films depict that. They show this brotherhood that the military really is about.

(TI):

Very good. Travis?

(TAW):

You know, I would say the last year has been really interesting. With the two films with *Last Full Measure*, *No Better Place to Die*. And seeing one that took 20 years to make, uh, come to fruition and- and helping be a part of watching Dale's slowly come to fruition, as well. But the support from the veteran community has been incredible. We've screened *Last Full Measure* over 30 different times around the United States at different military bases. It's been unbelievable to show it to the people we've been able to show it to. The response and the support that we've had, and I think you're going to see in 2020 what that work and what those boots on the ground really added up to when this movie hits the theaters. And I would- I would like to see that same kind of support go for Dale and the- the project that he's worked on. You know, I just sent him something recently and you know, Dale's been at this a long time. Dale, you know, Dale for me deserves to be behind the camera and get his shot as a director and have this story told. But more important than any of that, it's an important story to be told because the men and women that were involved with *No Better Place to Die*, their stories need to be told and they don't get told unless the veteran community speaks up. Like Jen said, like Hiram said, and Dale said. It's yours. It's your voices that- that triggers Hollywood's saying, "Oh, wow, there's a big audience there that wants to see this. So, we'll get behind it." And, it's important for everyone here listening, to get behind these projects and the individuals on this- on this podcast here because you know, we're the ones that have served and we're the ones that have been at it for quite some time, and we're the ones putting out the content now and we'd love your support.

(TI):

Absolutely. 100 percent. Jen?

(JM):

I'd like to share a short story that I think goes back to what we were talking about as far as how storytelling is important and how it can change hearts and minds and open up people's view. I had a guest star in Hawaii Five-O I played a joint mortuary affairs officer who oversaw the dignified transfer of an airman killed in Kabul. That particular episode received so many retweets. It was one of the highest rated. I got so much feedback on it, and I think because the story was so authentic and heartfelt, it brought our war, the wars of Operation Enduring Freedom, Iraqi Freedom, and beyond, into the home of the average viewer. The average viewer, it is not their war. It is someone else's war. Yes, there are people who die, but those are numbers. They don't know our brothers and sisters who are dying overseas. So, I think that's a perfect example of people tuning in to watch TV and realizing the sacrifices of our young men and women overseas. So, I think it's very important that we get back to storytelling because it does have impact as that particular episode shows. And I also just want to thank Captain Dye and the- and the people who kind of paved the way for us here in Hollywood because like he said, there wasn't any organization when he came and he really knocked down a lot of walls for us and made it a more welcoming place. And if it wasn't for the trailblazers, we wouldn't have the success that we have. So, we are all indebted to- to him and- and the others who came and made this viable for us.

(TI):

Outstanding.

(HM):

Here, here.

(DD):

Well, it's very kind. And- and I appreciate it. The neat thing for me as being older than dirt, is to watch you young men and women, veterans, come and- and succeed and- and have that enormous motivation, the same motivation that you brought to any mission, any task when you were, when you were wearing the uniform. Look, I think it's important for us to remember. And, Hiram, Travis, Jen, they all made allusions to this. Very, very few of the entertainment consuming members of American audiences ever served. We're a small community relative to the- the American population at large. And it- it be- it falls on us, to tell these stories, to convince the people that we serve and represent the people for whom we're willing to sacrifice. They need to know that we're young men and women with great hearts and great minds and- and willing to

take risks because we believe in the society and we believe in them. And we believe they are worth the sacrifice. When they get that message, when they see that aspect of our mentality, of our psychology, our- our veteran community will be well-served and well-represented.

[01:01:41] Music

### **[01:01:47] PSA:**

**Man 1:** I was a gunner's mate. Tonkin Gulf.

**Woman 1:** Logistics. Ramstein.

**Woman 2:** Medic. Kandahar.

**Narrator:** As a veteran, it doesn't matter when or where you served.

**Man 2:** Infantry. Camp Pendleton.

**Narrator:** Or what you did. The VA has benefits that may be useful to you right now. See what VA can do for you. To learn what benefits you may be eligible for, visit [www.va.gov](http://www.va.gov). That's [www.va.gov](http://www.va.gov). [Link: <https://www.va.gov/>].

[01:02:16] Music

### **[01:02:20] Closing Monologue:**

**(TI):** Hope you enjoyed that. I want to thank Jennifer, Hiram, Travis, and Dale for coming on the show. For more information about Jennifer, you can find all her socials at [jennifermarshall.com](http://jennifermarshall.com) [Link: <http://www.jennifermarshall.com/>]. Hiram. You could see his work and socials at [backstage.com](http://backstage.com) [Link: <https://www.backstage.com/>] and search Hiram. That's Hiram Murray, H-I-R-A-M, Murray with two Rs. And you can look up Travis Aaron Wade at [travisaaronwade.com](http://travisaaronwade.com) [Link: <https://www.travisaaronwade.com/>]. And finally, Dale Dye. @CaptDaleDye on most social media feeds, and you can find him at [warriorsinc.com](http://warriorsinc.com) [Link: <http://warriorsinc.com/>]. Again, *The Last Full Measure*, which has Travis and Dale in it, will come out January 24th to a theater near you. For more information on Dale's project, No Better Place to Die, you can go to [nobetterplacetodie.com](http://nobetterplacetodie.com) [Link: <http://nobetterplacetodie.com/>]. For Hiram's project, you can find Tango Down at [tangodownfilm.com](http://tangodownfilm.com) [Link: <https://tangodownfilm.com/>]. And

*The Great War* is currently streaming on Amazon Prime and Hulu. For the two veteran communities in the film and television industry that were mentioned in the panel, you know what? I put links to them in the show notes to this episode at [blogs.va.gov](https://www.blogs.va.gov) [Link: <https://www.blogs.va.gov/VAntage/>] just search Borne the Battle episode 177 on the website and you'll find it.

This week's Borne the Battle Veteran the week is Navy veteran, Mary JW Crumpler. Mary Jane Wilcox Crumpler was born in Iowa. Crumpler served in the Navy Nurse Corps from 1952 to 1955, most notably during the Korean war. She was commissioned at Philadelphia Naval Hospital in Philadelphia, Pennsylvania, where she cared for wounded Marines. By the end of her service Crumpler had achieved the rank of Lieutenant. Crumpler then met her future husband, an Air Force pilot named Carl, in Philadelphia in 1953. After her service with the Navy Nurse Corps, Crumpler moved around wherever her husband served, including Okinawa, Michigan, New York, Iran, and Florida. Crumpler's husband and plane was shot down on July 5th, 1968 during the Vietnam War and he became a Prisoner of War. As the wife of a POW, Crumpler became active during and after the Vietnam War, raising awareness of the situation of Prisoners of War and Missing in Action through speeches and other public events. She joined the National League of families participating in local speaking engagements, letter writing campaigns, and the bracelet campaign for POWs and MIA service members. Thankfully Crumpler reunited with her husband in Montgomery, Alabama in 1973 at Maxwell Air Force Base. She met periodically with other POW families over the years. Mary, thank you for your service.

That's it for this week's episode. If you yourself would like to nominate a Borne the Battle veteran of the week, you can. Just email us at [podcast@va.gov](mailto:podcast@va.gov). Include a short writeup and let us know why you'd like to see him or her as the Borne the Battle veteran of the week. If you liked this podcast episode, hit the subscribe button. We're on iTunes, Spotify, Google Podcasts, iHeartRadio. Pretty much any podcasting app known to a phone, computer, tablet, or man. For more stories on Veteran and Veteran benefits, check out our website, [blogs.va.gov](https://www.blogs.va.gov) [Link: <https://www.blogs.va.gov/VAntage/>]. And follow the VA on social media, Twitter, Instagram, Facebook, YouTube, Rallypoint. Deptvetaffairs, US Department of Veterans Affairs, no matter the social media. You can always find us with that blue check mark.

Alright as you could tell, we got some new outro music. So, every week we'll go out with something a Veteran artist made. Something could be a song. Could be poetry, something made by veterans. If you're a veteran and would like to submit your artistic expression. Hit us up at

[podcast@va.gov](mailto:podcast@va.gov). What you're currently hearing now is the song "Arc Light" made by veterans Guy James, Antoine Tut Stewart and Cedric Hart off the Ninja Punch music album, *Sounds Like Freedom Volume One*. As always, thank you for listening and we'll see you right here next week. Take care.

[01:06:45] Music

(Text Transcript Ends)